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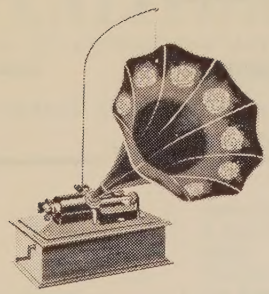

BEHIND THE JOHANN STRAUSS WALTZES

by Aubrey Haines

In 1866 Vienna—an unhappy, dejected city—appeared to have forgotten how to be gay. The crushing military defeat by Prussia undergone that year had brought in its train incredible misery, famine, and poverty. This same year Johann von Herbeck, director of the Viennese Men's Choral Society, invited Johann Strauss, Jr., to compose a choral waltz.

The composer readily complied. Legend has it that he composed *On the Beautiful Blue Danube* one night when no paper was at hand. As a result he used his cuffs, which were of the detachable kind. The next morning he threw them in the wash, but his wife rescued them. Finally he sold it to his publisher, Spina, for 150 gulden—or about $150. In February, 1867, in the *Dianasaal*, a famous ballroom, *On the Beautiful Blue Danube* was played and sung for the first time.

It was well received by the audience. However, none of the listeners in the packed hall could have foretold the triumphant position this waltz would gain later in the music world.

The waltz was the first that Strauss had composed which pleased his friends. The original text, composed by Police Commissioner Josef Weyl, represents an interesting historical and political document. Early in 1867 Strauss' publisher, Spina, had obediently submitted the text to the Vienna Ministry of the Interior. Since the author was a police commissioner, it was conceded to be harmless. Therefore, it was not read. As a result it was authorized.

The text exhorts the Viennese people to be glad. However, they ask skeptically why this should be. They are advised that soon, via the discovery of electricity, Vienna will be bathed in light. Still skeptical, the people reply, "It is still dark!" In the wake of defeat and a Stock Exchange crash inflation had set in, and the song makes light of this predicament. No one, the text observes, can give change for a thousand-gulden bill. However, even with things in the state they are, the Viennese people should not lose heart.

The unmistakable political implications are the most interesting part of the song. Today—almost a century later—the allusions contain a strangely-familiar ring. The song complains that "the Russians continue making trouble, the Poles want to be independent, and in France, Italy, and Germany unrest is brewing." The section concludes that at the slightest urgency war will break out.

In the fourth waltz the song complains that every man is reading his paper daily, scanning the printed lines, and feeling his anger rise. However, it is an anger that he must suppress. But, the song continues, there is comfort and diversion in waltzing and singing, for in time of stress such activities bring joy.

The fifth and last waltz is a veritable apotheosis of the gay song, which encourages those people who are tired of fighting and are dejected to sing in order to be comforted.

A quarter of a century later the text was suddenly withdrawn and replaced by Franz von Gennerth's poetic description of the majestic, slowly-rolling Danube River.

In Paris the waltz was received jubilantly. From France the waltz went to England, where it received tremendous acclaim. Spina was so swamped with orders for the music that he had to have 100 copper plates made to print the first 1,000,000 copies.

In *The Blue Danube* Strauss created a waltz that has remained a work of unequaled popularity. Not only the public but composers such as Goldmark, Mahler, Bruckner, and Brahms unanimously proclaimed it one of the most eloquent and colorful expressions of the Viennese spirit, praising it as "the waltz of waltzes." When Adele Strauss asked Brahms to autograph her fan, he did so by jotting down the opening bars of the waltz. Before signing his name, he added, "Unfortunately I have not written that." Strauss could never understand why this waltz was so popular. It brought him little more than his other waltzes, but it made his publisher rich.

Once a beat for rustic stamp and twirl the waltz suddenly flashed forth like a diamond, polished to fiery brilliance, exciting the world's most musical city and delighting an emperor's court. Its dazzling triumph was the work of a father and son, both named Johann Strauss.

Today we think of Johann, Jr., as "the waltz king." Born in Vienna October 25, 1825, the boy was able, with the aid of his mother, to secure instruction on the violin and also take harmony lessons despite his father's jealousy. At the age of six—before he knew one note from another—the precocious boy composed his first waltz. His mother jotted down the notes for him. This waltz, *The First Thought,* first formally played on his fifteenth birthday, was declared excellent.

Johann, Sr., also composed music. Having taken lessons in composition from a friend of Beethoven, he began to write waltzes with a freedom and elegance never before heard. His orchestra was constantly in demand. By the time he was twenty-six, he had 200 musicians, and the finest ballroom in Vienna was his concert hall.

Soon all Europe was impatient to hear his scintillating waltzes. Within a few years he and his men gathered triumphs in Germany, Holland, and Belgium. Conquering Paris, in 1838 they crossed the English Channel for the Coronation of Queen Victoria. Under the heartwarming impact of Strauss' men's singing strings Victorian prudery turned into romance. The waltz, thought shocking a few years before, filled every English ballroom. Hence to meet his engagements, Strauss, Sr., crisscrossed the land at a pace as reckless as the melodies he constantly composed.

Strauss drove his men on by his dramatic performance. He would bend low to his violin then hold it high to draw from it its ultimate exquisite melody. Such tension made such impossible demands on his health that he played in several cities with a high temperature. In Calais, France, he collapsed. In Linz, Austria, while delirious, he stumbled into the street in his night clothes. Seemingly near death he returned to Vienna.

One day the invalid father heard one of his own waltzes played on a violin. Puzzled as to who might be playing, he investigated. His own five children had been forbidden to play the violin, although he had permitted them to study the piano. There before a mirror, in imitation of his father, Johann, Jr.—his oldest son—stood swaying from side to side.

Enraged, the father demanded an explanation and was told that by teaching the piano to younger children, his son had earned the money to take violin lessons. Angrily the father locked up the violin, but the boy's mother smuggled another to him from his father's collection. When Strauss, Sr., sent the youth away to business school, the boy's conduct was such that the school finally expelled him.

In 1844—declaring his freedom from all parental control—Johann, Jr., appeared as conductor of his own orchestra. His first concert was given at Dommayer's Casino in Heitzing. The performance caused mixed feelings in local music circles. His waltz, *Die Gunstwerber,* was an immediate success. The enthusiasm increased with the selections until he was compelled to play his *Sinngedichte* eighteen times.

The Strauss household was now divided into two factions. The bitter father deserted the family for a frivolous milliner named Emilie. For all his successes the spendthrift elder Strauss could not support two households, and the burden of his younger brothers' support fell upon Johann, Jr.

Better schooled in music than his father as well as better guiled morally than he, the boy supported the family from his earnings as a conductor.

In 1849—on the day of a great banquet at which he was to have conducted—Johann, Sr., collapsed with scarlet fever. Almost no news of this became known until his death. The same year, after the death of Johann, Sr., the orchestras of father and son were combined for a tour through Austria, Poland, and Germany. Thus all Strauss enthusiasts of both factions united to applaud the new waltz king.

Soon Johann's music became big business, requiring the assistance of his brothers Joseph and Eduard as well as of a corps of orchestrators and several dance orchestras. Young Strauss was caught on a treadmill of engagements. He dashed about the city from one orchestra to another, leading each for two numbers before turning it over to one of his brothers.

He had married Henrietta ("Jetty") Treffz, ten years older than he. Warm of heart, steady of mind, and possessing knowledge of both music and contracts, she had sung with the Dresden Opera Company. "You must stop this feverish spending of your strength," she told her husband. Doing so, he discovered in the relaxation and

depth of his happiness with her the power that gave rise to the great waltzes that came from his pen. Despite their multitudinous repetitions they still sparkle for us today.

Sensuous, brooding, and breaking forth with a rhythmical swing from reverie to reckless, pulsating joy, each waltz contains a special beauty of its own. For nearly a century the world has drunk deeply of their intoxicating melodies. From 1855 to 1865 Strauss conducted summer concerts in St. Petersburg and from 1863 to 1870 was conductor of the court balls. He then relinquished this position to a brother in order to have more time for composition.

In 1872 he came to the United States, where he directed a series of gigantic concerts—fourteen in Boston and four in New York. In the summer of 1872 Boston staged a World Peace Jubilee and offered Strauss an irresistible fee to conduct there. When he arrived, he found that he was to conduct in a vast hall with wretched acoustics. He was to be stationed on a high platform and have 100 assistant conductors, each leading his own orchestra (a total of 1,087 instruments) with a 20,000-voice chorus. A cannon shot was the signal for the chorus to burst into *On the Beautiful Blue Danube.*

Strauss was horrified; nevertheless, he met with success. His admirers requested a lock of his raven hair for a souvenir. Strauss never returned to America. Back in the lighthearted, opulent world of nineteenth-century Europe he found every incentive for work. Now into his possession came the libretto of a French farce, which at once set alight his restless, creative imagination. Shutting himself away, he forgot to eat and turned into melody the giddy riot of mistaken identities, popping champagne corks, and masked balls. Working night after night, in one month he completed the delicious, taunting, haunting music of *Die Fledermaus.* So brilliant is it as a light opera that today it is still reproduced on the stage of the Metropolitan Opera House.

King not only of the waltz Strauss was also king of all the realm of light music of two continents. He composed about 500 pieces of *Roses from the South, Wine, Women, and Song, The Artist's Life,* dance music. Of these the waltzes *On the Beautiful Blue Danube,* and *Tales from the Vienna Woods* are perhaps the best known. His waltzes have a lilt and charm all their own, and they continue to appear frequently on the programs of many orchestras and bands.

In Many, 1899, Vienna heard that the beloved composer was ill. The Strauss orchestra was giving a concert on June 3, when a messenger stepped up to the conductor with a note. The conductor read it, stopped the orchestra abruptly, and then softly began another melody in which all joined, strings muted in sorrow. It was *On theBeautiful Blue Danube.* The audience understood.

If Johann Strauss had composed music today instead of a century ago, one wonders if he would have carved out so great a place for himself by composing dance music. Our musical mechanics can transform into jazz his *Blue Danube,* but it is difficult to imagine his composing its dreamy measures while his thoughts pictured the fantastic figures of the dances we indulge in. Yet, with his genius, he might have adapted jazz—instead of permitting it to adapt him—

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NEW CALIFORNIA DANCE LAW PASSES

—Gov. Brown today signed a bill sharply limiting long-term contracts dance and health studios sell their customers.

The measure, by Assemblyman Edwin L. Z'berg (D-Sacramento) was prompted by complaints from students that the studios used fraudulent sales practices to persuade them to sign costly lifetime contracts.

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and made of it a medium of genuine classic expression.

There comes a time in the course of every line of human endeavor when the one person capable of carrying that line to its highest state of development makes his appearance. Strauss was born at just the right time and in exactly the right development to take up waltz music and advance it as far as it was likely to go.

Small in size Johann Strauss, Jr., was given to gesticulation. A good dresser, he habitually wore his hat at an angle. He had a merry, childlike disposition and a great love for practical jokes. Typically Viennese, his handsome appearance no doubt had something to do with making him the most photographed and painted public man of his city.

A word-picture of Strauss in action is given by Mme. de Hegermann-Lindencrone's *In the Courts of Memory.* Describing a ball given by the Metternichs for the Emperor and Empress in Paris in 1867, she said: "At the same moment that their Majesties entered this wonderful ballroom, the famous Johann Strauss, brought from Vienna especially for the occasion, stood waiting with uplifted baton and struck up *The Blue Danube.* . . . No one thought of dancing; everyone wanted to listen to the waltz. And how Strauss played it . . . with that fire! We had thought that Waldteufel was perfect; but, when you heard Strauss, you said to yourself that you had never heard a waltz before. The musicians were partly hidden by gigantic palmettos, plants, and pots of flowers, arranged in the most attractive way. Johann Strauss stood well in front, looking very handsome, very Austrian, and very much pleased with himself."

Richard Seymour

DANCE BEAT

• Summer dance activities here were highlighted by Ballet:1961's six-week season of experimental works, The Contemporary Dancers' eight-day run of a rewarding program which premiered J. Marks' choreographic setting of Milhaud's "Man and His Desire," two highly successful appearances of the Welland Lathrop Company and visits by New York City Ballet and the Moiseyev Company. Additionally, the new Pacific Ballet under Alan Howard and Marc Wilde had to repeat its late spring program June 2 at Veterans Auditorium, by popular demand. The University of California presented Indian dancer Ishvani in a master class and performance June 23, May O'Donnell also with master class and performance (July 6) and Ruth Beckford's primitive group gave two performances there August 18-19.

• Sergei Temoff currently has a production of "Puss in Boots" playing tour dates and S.F. engagements. It is beautifully costumed and cleverly designed by Russell Hartley. Angene Feves dances beautifully and looks lovely in the Princess role. Directed and choreographed by Temoff, the production boasts 25 actors and dancers and drew capacity audiences in all S.F. showings. Bob Chiappari is about the best Puss one would be able to see. He is an excellent actor with a high degree of professionalism in his approach and he dances well. The whole thing is staged with a singularly satisfying lightness and spontaneity. Some of the acting is a bit stilted yet, but should be easily set right. All of Hartley's costumes —except for the unfortunate "Black Diamond" get-up, which conceptually might have been a good idea, but on-stage misses and makes the girl wearing it look like a refugee from the back seat of a motorcycle—are typical of his fine artistry and feeling for movement. Temoff plans to keep "Puss in Boots" in production for some time.

• June 8-10 and 13-17 the Contemporary Dancers premiered "Man and His Desire" at the Dancers' Center. Opening night was in honor of Darius Milhaud, composed for the new work, and a reception followed. A film on the composer was shown and the program also premiered another new Marks work to Paul Creston's music, "Interlude in Dance."

Puppet Show for People (Stravinsky)

"Man and His Desire" failed, on the basis of the opening night program, to shape up the way it might well have done. It is not ritualistic enough and does not use fully enough the main theme suggested by the music and story idea. Staging and costumes and decor are excellent, as is typical of the Dancers' programs, but the dance element is weak. However, stagings on following evenings improved tremendously. Hit of the program was "Streetcar Named Desire," one of the group's best and most popular dance-dramas. Jean Mathis, who just keeps getting better and more beautiful all the time, James Croshaw, J. Marks and Diana Russell were all good in characterization and dance execution. Miss Mathis creates an entirely new, original Blanche, but one that is artistically right for the dance stage and a treat to see executed. Croshaw's Kowalski is notable for its power and definition. He does an unusually good job in pacing the rhythm of his character development. "Interlude in Dance" was a pleasing abstract number.

March 23-28 the Dancers presented another of their excellently staged dance-dramas, "Hedda Gabler," along with the completed "Opus Jazz" suite which has been a work in progress for the group since last Fall. "Hedda Gabler" is the most beautifully staged of all the Dancers' works and ranks with "Yerma" as the best, most completely realized dance-drama by Marks. Music is by Mahler and Miss Mathis again is fantastically beautiful and "alive" in this lead role. The work is made of mood and tragic rhythm. The set is most effective and, coupled with the dancers' keenly set and controlled emotional projections, is mightily exocative of Victorian atmosphere. Louis Roedel adds much to the production with his tastefully delineated characterization of Tessman. Marks has always been extremely perceptive about seeing into the literary works that have inspired some of his "dance-dramas" and his abstracted restatement of his chosen theme is always intellectually fascinating when manifested in his dance composition. But he does have trouble shaping his comments to fit the dimensions of *lyric theatre* which demands intellectually controlled feelings rather than the intellectually interesting, powerfully presented and, yet, kinesthetically dull motional values he is known for. But a work like "Hedda" or "Yerma" is less dependent on use of dance material than it is upon the devices of spoken drama. "Hedda" succeeds (and there is no doubt that it does, like many of Marks' works, succeed) as sort of a mute spoken drama with actions taking the place of words. It is not, though, a pantomime, mime or other dumb-show, since the movement and action is completely abstract (like dance) in both content and form. The group's genre is not dance since the movement phrasing is aimed at descriptive—though abstract-emotional-narrative progression rather than at abstract-kinesthetic statement. Marks emo tionally charged movement appeals to the intellect directly, although this would seem to be the last quality his choreography might be likely to possess. True dance phrasing might be complete-

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ly intellectual in concept, but in execution would appeal to our emotions, our kinesthetic responses, directly.

"Opus Jazz" was presented with its newly completed "Hallelujah" section. "Hallelujah" is not the ideal curtain-raiser and its placement in the opening spot on this program was ill-advised. It's quite a lively piece and needs a warmed up audience to appreciate it. The main dancers, Croshaw, Miss Mathis, Miss Russell, Marks and Roedel are all fine, but the others have not quite mastered the spontaneous rip-roaring feeling in their dancing. This piece is set to music of revivalist, southern evangelist origin.

Dance drama 'Anna Karenina' Jean Mathis, James Crowshaw and Diana Russell.

Diana Russell in 'Opus Jazz'. (Three photos by Chic Lloyd).

"Divertimento" is another section of the multi-segmented "Opus Jazz" suite and is scored to music of Stan Kenton. This section itself is divided into six variations on popular American social dance forms. Particularly effective was the beautiful waltz number for Miss Russell. Choreography, music and Miss Russell's fluid execution were integrated into a very enjoyable divertisement. The falls in the choreography here, though, should be removed.

Altogether "Opus Jazz" is a thoroughly enjoyable and valuable composition. "Ebony Concerto" and "Street Scene" have been wisely replaced as segments of "Opus Jazz; being the two parts that have not worked out for the group.

The Dancers' next program will take place September 27-20 at the Center and the concert will premiere "Judas" to music of Bloch. "Concerto Exotica" to commissioned music of Antonio Braga, a three-part abstract work based on ethnic forms, the completely reworked "Harry Was a Hero But He Died," a comedy to improvised musical score by Terry Riley, and "Oracle of the Branch," the solo for James Croshaw to Ravel music, will complete the program. On November 30 and December 1-2 the group will offer a program including "Yerma," "The Night Is a Sorceress" and "Tree of Night."

The Cinema Art library of the Dancers' Foundation has now seven new color films of the group's repertory pieces for rental. Films are "Desire," stage performance of whic his reviewed above, "The Night Is a Sorceress," "Fire Sermon," "Oracle of the Branch," "Motion," a history of moderndance; 'The Four-Chambered Heart," and "Interlude in Dance." These films are available from Cinema Art, Contemporary Dancers, 1725 Washington Street, San Francisco. Also available are other films of the Dancers' extensive library on dance in its various forms. Phone is OR 3-9980. The group has collected some excellent films and it is hoped the Dancers will continue work in stocking films and making them available. The group is also negotiating with the Ford Foundation to film additional dances.

Other current activities of the Foundation include sponsorship of the local premiere of "The Fantasticks" and, upcoming, The Kirov Ballet due in November, The Bayanihan Philippine Dance Company, September 18-24, and the local premiere of Jack Gelber's controversial play "The Connection."

• The Ronald G. Davis Mime Troupe brought its marathon Encore Theatre season to a close for the summer late in May. The troupe had performed its Eleventh-Hour Mime Show every Sunday at the theatre beginning December 11, 1960. The group will probably resume performances at the Encore in September, most likely on every third weekend. It is presented by the Actors Workshop. Performances drew capacity and overflow houses almost every week and the artistic success of the mimes was terrific.

Some works not previously reviewed here included "Fish," a beautifully conceived mime-drama with an Ondine-like theme that explored the question of the essence of human love and the tragedy of the human loss of the human soul; "Wanna Play: Three Games," a biting, yet subtly disguised social satire with playfully violent—or violently playful—overtones; "Circus," a rousing tour de force por-

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traying distinctly human qualities of greed, fatuous fat-headedness, vanity, monstrous cruelty and self-satisfaction, and "Arlechino and Brughella," a somewhat awkward, but lusty and riotously funny non-solution to the problem of didactic non-art. The last piece, as conceived by Davis, is a valid enough idea, but as yet does not take the stage properly. There is no reason why it couldn't. The subject matter involves *a play-speech within a play* and the topic is capital punishment. A third of the way through "Arlechino" breaks away from being a "play-play" thing and becomes a "play-speech-real life" situation wherein one of the two gives a soap-box condemnation of capital punishment. The other mime goes through the cliches of getting his speech-making friend to stop and finally succeeds succeeds in talking the "do-gooder" into switching to an accepted artistic presentation of "the message." He stops talking and the two start miming the theme, only to break off again in a free-for-all with the speech maker getting back on his soap box. The idea is as valid as Hamlet's play-within-play and does not fail because one of the mimes breaks into direct audience lecturing o nan emotion-packed subject. It fails because Davis has underestimated his problems, which are monumental. Audiences have pre-conceived notions and Davis' purposely established cliche situation triggers only cliche audience reaction. He needs to supply his "play-real life-speech" with much more naturalistic contrast to the "play-play" style. He has not successfully enough tricked the audience into believing that the "play-real" *is* real. His task is of course to suspend *true reality* and replace it with theatrical reality, artistic reality, esthetic reality. The audience immediately, too directly realizes the lecturer is only a mime and that his speech is part of the act. True reality has not been suspended. When dicaticism is realized in a truly real life manner it is dicacticism. When i tis realized in esthetically true (or theatrically true) manner it is of course art. In the case of this work we don't really believe the mime-lecturer has actually gone amok (consistent with real-truth), nor do we believe that he is speaking extemporaneously without benefit of rehearsal or script or make-up or footlights (which would be consistent with theatrical-truth). In other words we are supplied with neither kind of truth and we can believe nothing. The work is a good concept and lacks only proper execution and form. It is the only lame duck in the troupe's repertoire and doubtlessly Davis will either junk it or bring it around to the high standard of his other pieces. These mime shows are very highly recommended; don't miss them.

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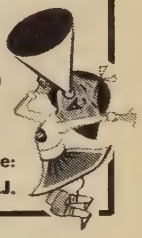

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At least, that's what many primitive tribesmen think.

But some of their dances you wouldn't want to do, even if they *could* cure your headache or win a battle. Some tribesmen dance with sharp daggers and sabers; others, with live snakes; and still others dance on burning coals.

Our own dances aren't really so far removed from magical beliefs either. When we dance in a circle, we're encircling a demon in order to trap him—that's what it meant originally. At a square dance, the shaft of wheat stands for the ancient May pole, an ancient fertility symbol. Even modern ballroom dances come from primitive courtship dances!

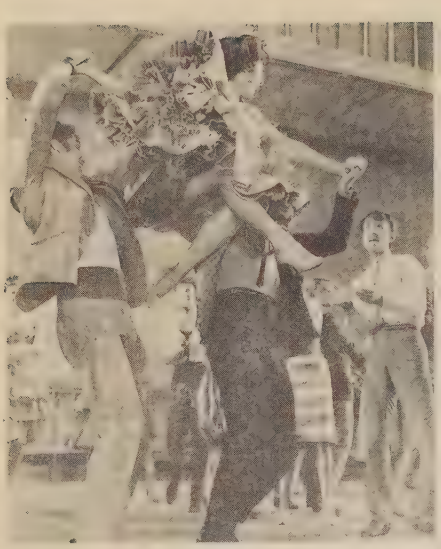
DANCING IN AMERICA

For a long time in this country, dancing had an unsavory reputation.

In 1633, a New Englander wrote, with appropriation horror, that "It is often known from their own confessions that among the Indians in this America, oftentimes at their dances, the Devil appears in bodily shape, and takes away one of them alive."

The first French dancing master arrived in Boston some years later. Not only did he teach "mixt dancing," but he did so on Sunday! So naturally he was called 'a person of very insolent & ill fame," and driven out of town in disgrace.

Dance extravaganzas entered the U.S. in 1791. Arriving in New York from Santo Domingo, Alexander Placide promised "To dance a hornpipe on a tightrope, play the violin, and display the American flag in several attitudes"—all at the same



time.

But Placide was more interested in beauty than in balancing. "Give me de pretty vimmens," he was quoted as saying. "I don't care, den, for de talent."

His show prospered.

American dance came into its own at the beginning of this century. Ragtime music did it. Between 1912 and 1915, over 100 new dances were invented, and people danced them from teatime until early the next morning. And, as usual, the dances made enemies.

Press and pulpit combined in denouncing these "animal" dances — fox trot, bunny hug, grizzly bear, turky trot, and so on, and yet the dances became popular. Why? Because Vernon and Irene Castle proved that the dances could be graceful. And because people discovered how easy these dances were to learn.

But one dance critic gives an unusual explanation of why social dancing became so popular. He says the biggest factor was that restaurants began permitting patrons to dance during meals!

"WEST SIDE STORY"

The movies gave a great lift to American dancing, raised its reputation in the eyes of the world, and made international stars of such people as Fred Astaire, Gene Kelly, and Ginger Rogers.

One new film may very well launch the golden age of the American dance. It's "West Side Story," music by Leonard Bernstein and story by Arthur Laurents. It premieres October 18, 1961, at New York's Rivoli Theatre, and stars Natalie Wood and Rita Moreno.

The movie, which cost $5 million to make, brought 70 superwide Panavision cameras to the streets of New York to film this story of a modern Romeo and Juliet.

Standards for dancers were high. For every single one of the 60 dancers in the film, 50 to 150 were screened and found wanting. (Those who were chosen are probably the best dancers of their type in the world.) In the film's most spectacular scenes, more than 200 extra dancers were recruited from Hollywood to join the regulars.

Director of the dancing is Jerome Robbins, who—along with Robert Wise—also directed the picture. A stern taskmaster is Mr. Robbins.

During the many months of rehearsal and actual shooting, the dancers worked six days a week, an average of 12 hours a day. They wore out 200 pairs of shoes; the boys split 27 pairs of trousers.

One of the dancers, Russ Tamblyn, is quoted as saying: "Robbins is a perfectionist. He makes the toughest D.I. (drill instructor) I ever had in the Army seem like a den mother." Agnes De Mille, herself one of the giants of the American stage, calls "West Side Story" a point of departure. "After this," she predicts, "we shall move into a more fluid, mobile theater."

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by
D.N.S.-Russell

Dancers whose contracts were not being renewed by the Metropolitan Opera Ballet due to the disagreement with the Musicians' Union and cancelled season (still not irrevocable) were having to decide on other arrangements, with the possibility of eventually losing out if the Met decision is reversed. Press spokesmen explained that in order not to be stranded, dancers were having to cast around for other work which would probably eliminate possibility of their being called back at zero hour. Enough discussion about the cancelled season was still continuing to prevent a flat statement that no auditions for the company would be held this year. Possibilities seemed very dim, but if a sudden change did occur, it might catapult the need for calling in new dancers . . . The press department pointed out that if difficulties were ironed out, "many of the artists by then would no longer be available. Several have already made other arrangements."

* * *

Off-B'way is beginning to perk up its fall season schedule, with musicals apparently to the fore . . . Two of these with several dance sequences will be "Heather in Springtime," and "All in Love," if the final backers' auditions bring the required budgets up to par . . . "Heather" expects to absorb 18 people who dance, and "Love" will use at least seven dancers in a cast of 16 . . . Like everywhere else, nowadays, there dancers will have to sing, act too . . . The first show is set in a British locale, with Welsh folk dancing . . . The other will be a stylized spoof (restoration period) along the lines of "Little Mary Sunshine," with Ray Harrison sought as choreo . . . In the near future, an Indian dancer will be taking real American jazz to India, according to Ballet Arts director, Miss Virginia Lee, who advises that the dancer is faculty member Bhaskar. The choreo., with several Broadway and off-B'way successes behind him, has been forming a

small company of "all-American type" performers, blond, tall, and as far away from the Oriental quality as possible, for a forthcoming tour of India with a jazz repertoire . . . Another Ballet Arts Faculty member, Pauline Koner, was preparing to reform a concert dance company of her own . . . The Ballet Arts company begins rehearsals in the next few weeks for its annual fall performances . . . Walter Nicks, who will co-choreograph "Kicks & Co." with Donald McKayle, is a June Taylor school of the dance faculty member . . . Lionel Shepard, Mime instructor at the Living Theatre, was to present a 90-min. concert program of his "Mime and Me" at Provincetown Playhouse Sept. 11, introducing six new repertoire pieces . . . Mr. Shepard, with his narrator accompanist Jimmy Gavin, and girl partner, Sykes, was seen in August on the "Today Show" over television . . . He plans an expanded concert program with about ten people for the winter season . . .

* * *

Russian Tea Room owner Sidney Kaye gave Dance Magazine an interview on what Lincoln Center may do to his clientele, then confessed for Dance Digest, "Whatever it does, I'm staying on 57th Street near Carnegie Hall." Mr. Kaye is a ballet lover from way back, he stresses that it is ballet, and not just dancing, which spurs his spirit. Thus, Carnegie Hall also stands for him as the traditional home of traditional training . . . "Lincoln Center is more likely to attract the modern dancers, and the dilettantes," he mourns. But he thinks the "old-timers" including the ballet masters from the Old Country, will still make the effort to come to the Russian Tea Room for Sauerkraut or borsch . . . Practically, Mr. Kaye has for some time been sponsoring two annual dance scholarships, through the Professional Children's School of Joseph Sturm, on 60th Street (the half-way mark between Carnegie and Lincoln on the City map). Valued at $150 each, the scholarships are awarded to the students who, during a year, show "the greatest zeal, aptitude, intensity and progress, with potential for serious contribution to the dance." Winners are announced at June graduation, this year were Linda Yourtn, who joins the permanent N.Y. City Ballet Company next year, and Robert Maiorano, who

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goes on to train this year at the High School of Performing Arts . . . Applications for Ford Foundation Studies in the Creative Arts fellowships were deadlined for Oct. 16 . . . The Perry-Mansfield Dance and Theatre Camps announced a new scholarship in honor of the late Richard Pleasant . . . Scholarships, which can be used for general theatre, or dance specifically, are pinpointed to students from Steamboat Springs or Haydn, Colo., because "Mr. Pleasant spent some of his early life in both places."

* * *

The Brooklyn Civic Ballet is readying for its new ballet and opera season . . . Alan Banks is choreo . . . Auditions for the company were held at the end of August . . . Paul Taylor & Co. were invited to appear Aug. 18 and 20 at the American Dance Festival, New London, Conn., and due to premiere "Insects and Heroes," and present "Fibers," and "Three Epitaphs." Company members are Linda Hodes, Margaret Newman, Dan Wagoner, Elizabeth Walton, Elizabeth Keen and Mr. Taylor, set by George Tacet, costumes by Rouben Ter-Arutunian for the new ballet, with music by John McDowell . . . Jack Kirkman, appearing in "King of the Dark Chamber," is also choreo. and dancer actor in a two-show Village cafe bill titled, "Chalk Marks on a Brick Wall," and "Rabbits in Red," and lately at Take Three Cafe . . . The shows are due to reopen soon at an off-B'way house or other Cafe . . . Dancing is comedy jazz . . . ANTA has signed George Tapps and four other dancers, pianist and drummer, for a tour of the "new countries of Africa" is a specially designed production of "Born to Dance," beginning Nov. 22. Dancing will range from classical ballet and Spanish to square dancing and soft-shoe . . . The other four dancers are Joseph Ward Russell, Hu Pope, Vivian Burns, and Marene di Napoli . . . Ten Young Danes from the Royal Danish Ballet headed by guest artist Inge Sand showed off their sharp technique in two weeks at Jacons Pillow ending August 19 . . . Night club dancer-choreo. Buster Burnell will do the dances for "Heather in Springtime" off-B'way this fall, as well as the touring Cetlin-Wilson revue and lines in and outof-town . . . He is uncle to Isabelle Farrell, 19yearold Broadway dancer who played the Tomboy in "Thirteen Daughters" last season, now is back in New York after appearing opposite William Bendix and Dan Daily in stock productions of "Take Me Along" in Meadowbrook and at the Dallas, Tex. State Music Fair . . .

Bell Telephone Hour will feature American Ballet Theatre on the opening fall show Sept. 29, with Lupe Serrano and Royes Fernandez as soloists . . . Ruth Walton was opening a two-week "intensive summer school" Aug. 25-Sept. 6 at Lenox, Mass. for all subjects pertaining to modern jazz . . . Some scholarships were being offered, a repertory was to be developed for fall and winter concert work . . . American Ballet Theatre's fall season will be a two week engagement Oct. 2 through Oct. 14 at the 54th St. Theatre in New York . . . Harald Lander was to fly in from Paris, Birgit Cullberg from Sweden and Antony Tudor (returning from Germany) to rehearse their own ballets for the season. Frederick Ashton's "Lec Patineurs" (Meyerbeer) was to be among revivals, also to include Tudor's "Judgment of Paris" (Kurt Weill) and "Gala Performance" (Prokofieff. A six week rehearsal period began Aug. 21 . . . The Maryinsky Ballet's program at the Met, opening Sept. 11, listed

(Continued on page 23)

YOUR DANCING NEIGHBORS

If you like to dance—as most people do—a neighborhood dance club offers an opportunity to get the most enjoyment from dancing. It's the ideal way to broaden your horizons and find new friends right in your own community.

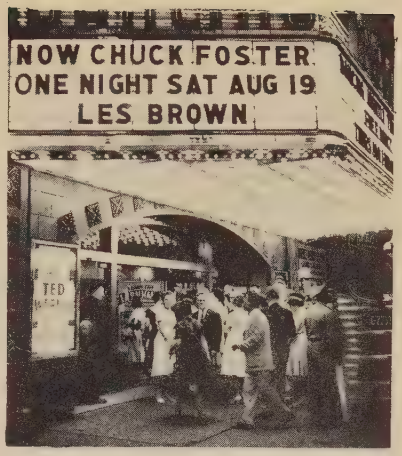
The dance club idea started a few years ago in the Midwest and now is popular in many other parts of the country. Persons who enjoy dancing find that getting together with other enthusiasts enables them to enjoy ballroom facilities and professional instruction in the latest steps. Best of all, dance clubs are fun.

A club can be as formal or informal as its members desire. In St. Cloud, Minn., for example, The Penguins Club holds regular formal dances at which tuxedos and formal gowns are mandatory. In the same community, The Casuals dance club holds regular dancing evenings, with its name suggesting the informality of the get-togethers.

The Penguins and the Casuals are two of four organized dance clubs in St. Cloud. In addition to dances held at local ballrooms, the groups hold informal neighborhood dances with recorded music in members' homes.

In Louisville, Ky., a dance club called The Suburbanites was formed last summer and now has a membership of 50 couples. They dance in local ballrooms and hold dinner dances at hotels. Similar groups are located in Cincinnati, Dayton and St. Louis.

In Rocky Mount, N.C., the Newcomers Club sponsors dancing lessons in community centers to attract new members and enable local residents to meet each other. Social ballroom dance clubs in Santa Ana and Hayward, Calif., have regular dances in addition to classes in the newer dance steps.



Dance club members enjoy the atmosphere and live music of local ballrooms at special group rates.

Many adult clubs offer dancing lessons to teenagers who first began dancing rock 'n' roll steps and are now interested in learning others. The Downey, Calif., Dance Association holds monthly dance parties for teenagers and young adults. The Clara Barton Women's Club of Perth Amboy, N.J., holds regular dance classes, including a special class for teenagers which includes modern jazz instruction.

Teenagers themselves are forming dancing clubs. The Tween Teens Club of Akron, Ohio, was organized for the express purpose of holding regular dances and conducting dance classes. In Santa Ana, youngsters of the Promenade Dance Club hold regular dance parties under the sponsorship of the Ebell Society.

Even oldsters are getting into the act. The five Minneapolis senior citizens' clubs have inaugurated a series of monthly dances at one of the city's park district recreation centers.

If there are no dance clubs in your community, starting one is an easy matter. Many dance clubs owe

their origin to a chance conversation between new people in a neighborhood who want to make friends. That's what happened in Dayton, Ohio, when Arden and Joyce Elliot were transferred from Royal Oak, Mich., where they had been enthusiastic members of a dance club.

After their move to Dayton, the Elliots missed regular dance parties they had enjoyed in Royal Oak. Talking with their new neighbors, they told them about the fun they had had and the advantages of dance club membership.

The idea seemed a "natural" for their new neighborhood, where young executives, many of whom are transferred frequently by their companies, are alert for ways to make friends in new locations.

The Elliots sent up a trial balloon by asking each couple they talked to to contact two other couples and ask them if they would be interested in a dance club.

"The response was terrific," Joyce says. "Almost before we knew it, we had 100 couples."

And so, Dayton had a dance club.

The first dance was held a month after the 100 couples held their organization meeting. Ninety-five couples showed up, the men wearing business suits, the women in after-five dresses. The tone of the dance was informal.

To help the dancers get acquainted, name cards were furnished and dancers were arranged in two concentric circles that revolved until the music stopped. Each person then faced a new partner.

Each couple pays $20 a year for a series of four dances. The dues cover the place where the dances are held, the orchestra, tickets and name cards.

The Danceros, as the group is called, meet at a local ballroom or the country club. Each member occasionally may bring a guest for whom they pay an additional $5, but they can't bring the same guest twice.

In between the formal dance club meetings and dances, members meet informally for record dances in recreation rooms and on patios. Occasionally, a professional dancing instructor is hired for a meeting to help members brush up on the latest steps.

The club constitution calls for an annual meeting to reorganize and fill membership vacancies left by transfers. Because this is a neighborhood group, most members of the board of directors live on the same block and have no trouble getting together for a meeting.

Like dance clubs throughout the country, the Dayton group has found local ballroom managers and dance instructors willing to cooperate in arranging club dances or instruction sessions. Ballroom managers offer special rates to dance clubs and assist them in holding successful get-togethers. Members enjoy modern ballroom facilities and the music of live orchestras at costs considerably below those paid by individuals. Many ballrooms sponsor local dance clubs.

According to the Recreational Dancing Institute (no connection with state or city Recreation Departments), which this year is sponsoring National Dancing Festival Week, October 21 through 29, you should have no trouble finding neighbors interested in dancing. More than 32,000,000 Americans enjoy dancing regularly, the Institute reports, and dancing is second only to swimming as the nation's favorite form of recreation.

(From page 20)

among others, "Swan Lake," "The Sleeping Beauty," and "Giselle." Gala Programs listed as number one and number two were to comprise shorter works, including "Chopiniana," classical excerpts, and new and original Russian works . . . Designer Karl Leabo, married to ballet dancer Lois Leabo, has on display in bookstores a beautiful souvenir art photo book of Martha Graham documenting highlights of her career . . . Text is by Bob Sabin, editor of "Musical America," and its dancing expert. . .

David Tihmar again directed the musical season at the Wallingford-Framingham - Warrick tents this summer, utilizing many dancers from the Ballet Theatre, Ballet Russe and other companies during the early part of the season. In July, he lost his choreo. assistant, Arnott Mader, who was due back in New York to rejoin Ballet Theatre Co., of which the Canadian former Royal Ballet dancer is a member. Beatrice Kraft, Oriental dance specialist in nite clubs and Broadway, was to assist him on the later production of "Kismet," also recreating her original Broadway role of Sumaris. Choreographers working under Mr. Tihmar's direction at the tents included Zachary Solov, Peter Conlow, Bob Haddad and Bob Herget, but Mr. Tihmar expected to be hiring new dancers and choreos. for the last few shows. Upon return to New York at the end of summer, the choreo. director will resume work on special numbers for Genevieve, the Jack Parr show gal, who is booked to start concert touring in January, 1962. . . .

Pauline Koner was to begin a modern dance guest course at Ballet Arts Studio 61 Aug. 15, she was also planning to revive her own concert dance company this year . . . The Ballet Arts company was scheduled to begin rehearsals again in the fall for its annual series of concert performances featuring choreography of faculty members

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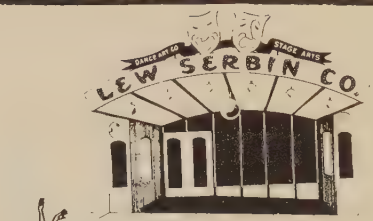

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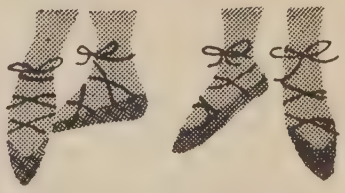

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and performances of students and guest soloists . . . This will be the company's third season since its inception . . . Sieglinde and Dean ("Carnival") Crane have relocated their home, moving out of the city to the Island . . .

Among dancers joining the cast of "Milk and Honey" are Carlos Cacri, Luis Gasparnetti, Jose Guitterez, and Don Dalarino . . . Donald Sadler is choreo . . . Veronika Mlakar was among dancers who opened July 19 with the Jerome Robbins "Ballets, U.S.A." in Paris, France . . . Natasha Boskovic heads the dance faculty of the Arts Center Studios in the Berkshire sthis summer . . . other faculty members include Jeanne Tichnor and Ekeanor Dennis . . . The Theatrical Dance Studio is a new venture at Variety Arts studios, with a faculty including Stanislaw Kowalczyk, John Carbone, Emile P. Faustin, John T. Costello, Audrey (Joseph) Oliver, Dolores (Snowden) Holland, and Daniel Jahn. . . . Dieter Klos visited Paris and saw Miroslav Miskevitch and Claus Cristofolini at Wacker Studios on his way to rejoin the new Kurt Jooss state sponsored company in Essenwerden, Germany . . . Lucas Hoving was also to work with the Jooss company until July's end, following a dance seminar in Stockholm, Sweden, after which he was spending August at the Scapino Ballet Dance Theatre for Children in Holland, where he was to stage "Love for Three Oranges," from the repertoire of the Merry-Go-Rounders, for which he originally choreographed the piece, and of which he is the new company director and regisseur . . . He was due back in U.S. Sept. 13, to launch the 10th anniversary season of the Merry-Go-Rounders, bringing back also a film of the company's productions which he is using to demonstrate and teach in Europe . . .

* * *

Terry Carter has signed to appear opposite Sally Anne Howes in the new musical, "Kwamina," to be choreographed by Agnes de Mille. . . . The show will feature native dances of Africa . . . Beatrice Tomkins has rejoined the faculty of the American Ballet Center . . . The summer course faculty also includes Rosa Sternov who is Mrs. Peter Nelson . . . The Center's pianist, Leslie Adams, has received an award for compositions from the National Council of Negro Women . . . Walter Nicks, who is co-choreographing "Kicks and Co." with Donald McKayle for Broadway (he captained "Jamaica" three seasons ago), is back in his familiar habitat, Europe, but not Germany this time. Choreographing for the Royal Swedish Ballet in Stockholm, he's expected back to start rehearsals for Kicks third week of August . . . Members of the original "Little Mary Sunshine" cast who departed at July's end for Canada for an eight week plus season of the restaged production at the new Candlelight Theatre included Jim Ray, who did the Canadian choreography in lieu of the original choreo., Ray Harrison, back in Yugoslavia on another local festival project . . . Margaret Hall, appearing with the Parks Shakespeare Festival, was unable to accept the Canadian engagement in the Little Mary role . . . Musical director Jack Holmes, however, accompanied the group....

* * *

CALIFORNIA STAR BALL

The California Star Ball promises to be one of the season's most gala ballroom dance events. Presented by the English Dance Associates at the Biltmore Hotel in Los Angeles on Nov. 25th the program features four award winning dance events. (See inside front cover for additional information and address.)

by William D'Albrew

• The art of dancing dates back to the early Egyptians, who ascribe that invention to their god Thoth. Among the ancient Jews, Miriam danced to a sound of trumpets, itself an act of worship, and David danced in procession before the Ark of God. Religious processions went with song and dance to the temples; the Cretan chorus moving in measured pace sang hymns to the Greek god Apollo, and one of the Muses (Terpsichore) was the especial patroness of the art. The Spartans practiced dancing as a gymnastic exercise and made it compulsory for all children from the age of five. The Romans in general considered it disgraceful for a free citizen to dance except in connection with religious rites, but willingly witnessed the performances of professional dancers.

• Miss Britt Werner, a visitor to my studio from the Holger Rosenquists Dansstudio in Stockholm, Sweden stated that the Tango was originally called "Baile con corté," Spanish for dance with stops.

The dancing shoes of FRED ASTAIRE are custom made because he likes them comfortably snug and light in weight. It is said one pair lasts him, at the most, six shooting sessions in the studios. He keeps seventy to a hundred pairs on hand and is known to put his own aluminum tips on the toes and heels of his tap shoes.

• LA CONGA, named after the large, long conga drum, originated in the slave quarters of the colonial plantations as an unbridled expression of the slave's fettered life., Slaves, it is said, were chained in such a way that they could take but three steps in any direction and were pulled to a halt on the fourth. From this grew the four beat conga rhythm step.

• The first Marathon Dance Contest was staged by the famous west coast showman, the late Sid Grauman (owner of Hollywood's Grauman's and Chinese Egyptian theatres) in San Francisco in 1910. Dancers were not allowed to leave the floor, a handicap which led to some peculiar dancing postures. Three weeks later Grauman put on another one, which was stopped after 15 hours, on the recommendation of doctors in attendance.

* * *
* * *

SAN FRANCISCO COUNCIL FOLK DANCE GROUPS

CALENDAR OF EVENTS

OCT. 22 — FOLK & SQUARE DANCE FESTIVAL, Kezar Pavilion, Golden Gate Park, San Francisco. 1:30 to 5:30 p.m. Public welcome. FREE ADMISSION. Hosted by the ALPINEERS. Sponsored by the Recreation & Park Department and the San Francisco Council of Folk Dance Groups.

NOV. 12—FOLK AND SQUARE DANCE FESTIVAL, annual "TREASURER'S BALL," Kezar Pavilion, Golden Gate Park, San

Francisco. 1:30 to 5:30 and 7:30 to 10:30 p.m. Public welcome. ADMISSION, $1.00. Sponsored by the Folk Dance Federation of California-North.

DEC. 10 – FOLK AND SQUARE DANCE FESTIVAL, Funston Field Clubhouse, Chestnut St., between Webster & Laguna, San Francisco. 1:30 to 5:30 p.m. Public welcome. FREE ADMISSION. Hosted by the MISSION DOLORES BELLES & BEAUX. Sponsored by the Recreation & Park Department and the San Francisco Council of Folk Dance Groups.

CAROL BEALS SCHOOL

• When remodeling is completed at 2201 Clement Street, San Francisco, the Carol Beals School of Dance will be located opposite the Four Star Theater at 23rd Avenue.

A brochure and Fall class schedule offering modern creative dance, American jazz, and Cecchetti graded ballet classes for children and adults announces the new location in time for Fall enrollment. Along with the new floor and fresh paint, students will find an enlarged dressing-room and shower-room.

Choreographers' Showcase, the professional dance company that rehearses at the School on Saturday afternoons, has openings for young men and women. Berl Davis, on tour with the 'Bye Bye Birdie" company, is on leave from Showcase and candidates for his spot will be selected at rehearsals for the winter season engagements now being booked by Miss Beals, director and choreographer.

Classes in rhythmic exercise and body movement are continuing at the San Francisco Jewish Community Center under Miss Beals' direction where she has been associated more than twenty years.

BALLET '61 ON TV

The West Coast's first summer-stock dance theater, Ballet '61, appeared on PM West, Terrence O'-Flaherty's TV show on KPIX (channel 5).

It opened its season July 14 with a sell out house, Ballet '61 drew headlines like "Young Ballet '61 Sparkles" from Loughner of the News-Call-Bulletin and the comment, "Quite obviously, Ballet '61 will be another bull'seye for the San Francisco Ballet," from Eichelbaum of the Examiner.

On the PM West show, 21-year-old Kent Stowell, artistic director of the group, was introduced to a coast-to-coast TV audience along with S.F. Ballet ballerina, Sally Bailey (who won acclaim earlier this year as Eve in Lew Christensen's hit, "Original Sin").

Much of the program consisted of Ballet '61 dancers filmed on location around San Francisco in such sites as the Russ Building roof, Sutro Park and panoramic vistas overlooking the city.

Music for the ballet '61 program on PM West was composed and performed by 25-year-old pianist, Tim Thompson, a young local composer of considerable renown. A graduate of the San Francisco Conservatory, winner of the San Francisco Symphony auditions, Thompson has been heard in the last Symphony season. He also won a scholarship to Tanglewood, Mass., last year, where he studied with Aaron Copeland and performed his chamber works.

The choreography was by Kent Stowell, a San Francisco Ballet danseur noble and choreographer of the Ballet '61 "Shostakovich Pas de Deux," describde by the Examiner as "charming, one of the evening's brightest spots" at its premiere.

The summer season of Ballet '61

ran through August 19 with programs of new ballets by young American choreographers.

• The Lillafarances Viles Studio of Dance Education in Hyde Park, Mass., held its 40th Annual Recital on May 22, 1961. Miss Viles is President of Dance Educators of America.

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

DANCE MASTERS of AMERICA, Oklahoma Chapter, held its first fall meeting at the Lee Para-More Studio, Sept. 10th in Oklahoma City. Faculty included: Anajean Jancaster, Modern Jazz Routine; Elizabeth Williams, Children's Tap; Virginia Lee Wilson, Advanced Tap Routine; Tunky Hall, Swing & Samba and Jimm & Carol Crowell, Pachanga & Merengue.

DANCE TEACHERS' CLUB of BOSTON held its 19th Annual Training Course Aug. 21-25 at the N.E.Mutual Hall in Boston, Mass. Faculty included: Dorothy Etheridge, Ballet; Mary Jane Brown, Tap; Ann Green, Modern; Ron Greenwood, Ballroom and Herbert Hobbs, Music Appreciation. On August 28th Ted Shawn was presented with an Honorary Membership in the Dance Teachers' Club of Boston. Presentation was made by the Club's President, Russell Curry.

DANCE MASTERS of AMERICA, Club 13, held a meeting at the Bellevue Hotel in San Francisco, Sept. 10th. Faculty included: Dale Lefler, Jazz; Bessie Clark, Tap; Carol Mack, Ballet; June McVey, Hula; Gladys Blankenship, Ballroom, and Imogene Woodruff, Pachanga. The club's new officers were installed: President, Rose Ann Sayler; 1st Vice President, Robert Kirkpatrick; 2nd Vice President, Gladys Blankenship, and Secretary, Bessie Clark.

DANCE MASTERS of AMERICA, Club 1, held its regular meeting on Sept. 10th at the Hollywood Roosevelt Hotel in Hollywood. A review of the convention material taught at the DMA Hawaiian and Philadelphia conventions was the program for the day.

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Teachers' and Students' section

NEW YORK GIRL, 18, IS ONLY AMERICAN TO VIE IN BALLET CONTEST IN BRAZIL

An 18-year-old New York City girl boarded an airliner bound for Rio de Janeiro on August 17 as the only dancer representing the United States in an international ballet contest to be held in Brazil later this month.

This heavy responsibility, over which she bubbled with enthusiasm, incidentally, rests on the petite shoulders of Sonja Bayard of Bayside, Queens. She was not only the sole American participant in the ballet competition, but was the youngest of all dancers scheduled to compete. There were entrants from 30 countries from every part of the world, including the Soviet Union.

As if the odds against her weren't sufficiently heavy, pretty, five feet-two Sonja was the only dancer in the contest who was not a member of a professional company.

The contest, which was held for the first time this year, is sponsored by the Brazilian Government and is known as the International Competition of Ballet of Rio. Expenses for travel and accommodations during the anticipated two-week stay in Rio are defrayed by the sponsor.

She was selected for the competition by Renee Wells, representing the technical committee of the Brazilian sponsors, for whom she auditioned at the School of Ballet Repertory. Sonja began the serious study of ballet at this school when she was nine years old, and has been a pupil ever since of Arthur Mahoney and Thalia Mara, the school's co-directors.

Miss Mara's pleasure was evident over the distinction accorded her prize pupil.

"It is a wonderful opportunity for Sonja to compete in an international ballet competition, and we know she will do very well and, perhaps, win a prize."

First prize is $1,000 and ten public ballet performances to be arranged by the Organization of Brazilian Art Societies. Second prize is $500 and third prize $300.

Although still a ballet student, Sonja is on the verge of being launched on a professional dancing career. She is now featured dancer with a company called Ballet Repertory Dancers, which is being groomed by Miss Mara and Mr. Mahoney as a professional troupe. The company was lavishly praised by dance critics following two recent recitals.

BOSTON UNIVERSITY DANCE ACTIVITIES

Contemporary dance classes for both children and adults will be instituted this fall in the Boston University Arts Center's Saturday schedule of noncredit courses, according to an announcement by Dr. Max Kaplan, director of the Center.

Seven and eight-year-olds will be taught in a group, with older children divided into two levels according to ability. For younger children, four to seven, the Arts Center will continue its rhythmic education classes under Mrs. Erna Fischer. These classes, taken as music or dance preparation, fuse rhythm and movement into play activities, con-

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centrating on physical coordination and mental development.

The appointment of Miss Bernice *Mendelsohn* of New York City will complete the Center's dance staff, headed by Assistant Professor Joseph Gifford of the University's School of Fine and Applied Arts theatre arts division.

Miss Mendelsohn, a choreographer and soloist in New York and currently working at the North Shore Music Theatre in Beverly, Mass., was one of the founders of the Merry-Go-Rounders, a national repertory dance group specializing in programs for children. She has taught at the Bronx's Neighborhood Music School, Queens College Youth Centers, South Shore Community Arts Workshop, the 92nd Street Young Men's Hebrew Association and other New York area centers. She has also taught in Anchorage, Alaska and at the National Music Camp in Interlochen, Wis.

She received her training in modern dance from the New Dance Group, the Humphrey - Weidman School, Hanya Holm at Colorado College, Mary Anthony at the Jose Limon School and James Truitt of the Lester Horton School. Her ballet training was taken with Aubrey Hitchens, Benjamin Harkarvy, Robert Joffrey, Alfredo Corvino, Karel Shook and Julia Barashkowa.

Mr. Gifford, who joined the University's School of Fine and Applied Arts theatre faculty last fall, is director of the Joseph Gifford Dance Theatre in New York and has choreographed such productions as Stravinsky's "Histoire du Soldat" and the off-Broadway production of "Lysistrata." At the University he created dance segments for "Oedipus Rex" and "Oedipus at Colonus," "The Merry Wives of Windsor" and "Yerma" during the past year.

* * *

• "Hollywood Showcase," a musical comedy revue with a cast of 150 advanced students from the Al Gilbert - Phil Mayfield Theatrical Dance Studios of Hollywood, California was presented to a packed house August 26. Revue was held at Hollywood High School auditorium.

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CECCHETTI COUNCIL OF AMERICA

The Cecchetti Council of America held a most successful 1961 Normal School and seminar at the Park Shelton Hotel Detroit, July 6th through the 14th. Over a hundred students attended the normal school and some seventy five teachers attended the seminar.

The revised syllabi of the graded system were taught by the executive board members which included Jane Carly Miller, president; Marjorie Hassard, Gertrude Edwards Jory, Theodore J. Smith, Leona Lucas, Enid Ricardeau, Chula Morrow, Rose Marie Floyd and Agnes Prentice. Sylvia Hamer taught the syllabi work and point work. Virgiline Simmons, syllabi and pre-school work and Jack Bickle the graded tests, introduced for the first time at a seminar.

Arita Lee Blair, dean of the normal school, presented excellent variations. Phyllis Wills of the Mid-west Cecchetti committee, Jun Runyun of Tulsa, Oklahoma, and Roberta Fera of Maryland were on the faculty. Pirrko Lawlor and her sister Anita Sedala of the mid-west committee, proved very popular with their presentation of the Finnish Folk dances.

Laura Wilson of London, England, made her second appearance at the Cecchetti Council of America's normal school and seminar where she presented non-syllabi technique, mime and variations. Miss Wilson is a senior examiner of the I.S.T.D. of London, Cecchetti society branch and is a former student of Enrico Cecchetti.

Fernand Nault, by popular request was again invited to be the ballet master of the Cecchetti normal school. For the past several years he has been ballet master of the American Ballet Theater Work Shop.

Ann Hutchinson of New York City presented Labanotation at the normal school.

At both the normal school party and the reception the program given was presented by the Junior Branch members and the Detroit

Following are the results of the Alex Moore Trophy Competition held July 22nd, 1961. **(Santa Monica, California.)**

Winners: Carl Larson and Joan Fulmord. Second were Dick Stienkolk and Betty Ohs. Third were Dan Belden and Shiela Osterman.

Judges for the event were John Morton and Jill Weston and Rikki Sexton. Schutineers were Jimmy and Olive Cullip. Olive Cullip also presented the trophies.

Demonstrations were given by John Morton and Jill Weston and also John March and Inger Hartvig.

Photo from left to right: Jimmy and Olive Cullip, Carl Larson and Joan Fulford (winners), John and Jill Morto, judges; John March, organiser; Inger Hartvig, ballroom steward; Rikki Sexton, judge; Betty Ohs and Dick Stienkolk, second place winners, and Shiela Osterman and Dan Belden, third place winners.

City Ballet.

Marjorie Hassard, artistic director of the Detroit City Ballet and a member of the Board of Directors of the Northeast Regional Ballet Festival Association, and Sylvia Hamer, artistic director of the Ann Arbor Civic balletane responsible for the mounting of the ballet "Les Sylphides" which was presented beautifully as part of the evening's entertainment. The above picture is of the ballet in rehearsal.

Virgiline Simmons
Publicity Chairman, C.C.A.

American Society of Teachers of Dancing held their Annual Convention during August at the Hotel Edison in New York City. L to R: William H. Souder, 1st V.P.; Catherine M. McVey, President; Mary B. Wucherer, Treasurer and Helen Merrill, 2nd V. P.

• MISS ELMORE and STEFFI FOX accompanied Mr. Stanly to New York City where they performed as demonstrators at the DEA National Convention at the Waldorf-Astoria. Miss Elmore accompanied Mr. Stanly to Chicago, Illinois, where she also performed as his demonstrator at the CNADM.

Using the DMA theme song "I'll See You in Hawaii" Margaret Baker of Southern California staged the ship's party for the USS Hamel. Seated is Commander Hodgson's daughter, Alice. Left to right are the Baker Dancers: Sharon Aden, Jean Simpson, Andrea Larve, Penny Pemberton, Michele and Murphy.

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DANCE ASSOCIATIONS PLEASE NOTE: Occasionally we get mail asking why we publicize a particular group or association and not others. The answer is very simple. We can only print what we receive. This seems rather difficult for some folks to understand. You see, Dance Digest does not employ a large staff of reporters and has to depend upon, for the most part, individual associations sending us their photos and dance news. We do not play favorites. Dance Digest stands for whatever is best for the majority in the dance teaching profession. So if you have ever wondered why you do not see news and photos of your own association or group it's quite possible that no one has ever taken the time to send us something for publication.

—The Editors.

DANCE MASTERS of AMERICA'S HAWAIIAN CONVENTION

Carol Roes and Lloyd Stone, popular Island composers, entertained many dance teachers of the DMA Hawaii Convention at a cocktail party at Princess Kaiulani Hotel. (l. to r.) Dale Loefler, Bessie Clarke, Tuulikki (who choreographed "Mahalo Nui" as well as several of Mrs. Roes' children's songs), Mr. Stone, Mrs. Roes and June McVey.

DANCE CARAVAN FACULTY — 1961

L. to R. Standing: Art Stone, Melvin Kaiser, Jules Stone, Danny Hoctor, Bob Kimble, Bill De Formato, Don Hixon. Seated: Gertrude Hallenbeck, Tatiana Grantzeva, Betty Byrd, Donna Hixon.

Here you see some of the San Francisco group who attended our 1961 Dance Caravan at the Sir Francis Drake Hotel in San Francisco. The tremendous enthusiasm which greeted Dance Caravan in each of its touring cities by participating teachers has forced the Caravan to engage larger quarters for the 1962 tour. Incidentally, 1961 tour doubled over the 1960 tour. —D.H.

Ed. Note: One of the real highlights of the Caravan tour was the grand finale when the entire faculty put on a fast pace "vaudeville" show which included group and specialty dances—plus plenty of lively comedy that literally brought down the house.

Here's more on the subject of:

SUBSIDIZED DANCE LESSONS

Versus PRIVATE DANCE SCHOOLS

EDITOR'S NOTE: The following announcement shows what some enterprising individuals can and are doing to help combat tax subsidized dance programs. For additional information relative to this serious intrusion on Private Dance Schools see the Aug-Sept. Dance Digest and watch future issues for action other dance schools have and are taking in order to stay in the private dance teaching profession . . .

PLEASE PLAN NOW TO BE AT LAKEWOOD CITY COUNCIL MEETING — WHY? —

Would you like to work for two hours and get paid for six?

Did you know City Funds are being paid to the tune of $23.40 per lesson to instructors?

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Would you like to have your wife or a friend in on this deal?

Did you know that you are paying Taxes for these shenanigans?

This and more was uncovered in a recent investigation. Free Enterprise Dance Schools vs. Tax Supported Recreation Dept. Lessons is on the agenda of the Lakewood City Council this Tuesday, June 27, at 8 p.m.

The independent Dance Schools in this area are being hurt by Subsidized, Free and Cut-Rate dance lessons, thru taxation.

Once this type of thing gets a foot--hold it grows at your expense. One well-known southern California City Recreation Dept. worked up to a $19,500.00 budget for their Dance Department. The next year they asked for an increase to $31,600 and got it!

Another Plum is the $18,000 salary paid to Dance-Drama Director for another well-known California City.

The City of Lakewood Parks and Recreation Dept. 1960-61 budget shows a taxpayers cost of $399,594.65. With just another $100,000 this would cost half a million dollars, and we could have a Cadillac Recreation Department program.

It is the Dance Schools opinion that they would like to see everyone in the City enjoying dancing. Their only concern is to cut out dance lessons at the taxpayers expense.

If you are in favor of this and the historical American custom of Free Enterprise please be at this meeting. If you have a different opinion you are welcome too, so that this Test Case can be decided in a democratic way by the taxpayers.

The Lakewood City Council has a fine reputation of keeping taxes to a minimum. Please be present to help them decide on this issue, Tuesday, June 27, at 8 p.m. at Lakewood City Hall, 5050 Clark Ave. (between Del Amo and Candlewood).

Free Enterprise Dance Schools

Chairman, Charles B. Baker

Co.-Chm., Nick Nash

Following is an item written by Edith Heslin, Secretary of the New Orleans Dance Teachers' Business Council which appeared in the New Orleans Times-Picayune. The New Orleans Dance Teachers' Business Council, now in its second year, has been a definite aid in helping with the problems of local private dance schools in the surrounding area.

Some of the subjects which the association has covered during their regular meetings include: Business Management, Registration Fees, Tuition and Discounts, Attendance Awards and Revue Expenses. There have also been discussions on the United Fund and unfair competition by the YMCA and teaching in the school systems. Representativse of the DTBC have appeared on TV and the club has had a number of excellent speakers who have talked on subjects vital to the private dance teacher.

DANCE TEACHER PROTESTS MADE

Competition Through Use of Public Funds Seen

Dancing lessons offered by recreation centers represent competition to private enterprise, in the opinion of Edith Heslin, secretary of the New Orleans Dance Teachers' Business Council.

She said this subject, "which concerns competition to private enterprise through the use of public funds," will be discussed at dance teacher conventions held throughout the country during August.

The secretary said the business council has protested to both the Young Men's Christian Association and the United Fund.

"The YMCA, by charging the fees it does for each and every service it renders, is in direct competition with private enterprise; and, as such, should be removed from the list of recipients of United Fund aid in order to grant more financial assistance to those organizations which are sorely in need of such help," she said.

"The dance teachers of New Orleans have long been harassed by the free dancing lessons offered by recreation centers, which at the outset were supposedly for underprivileged children, but which soon included the entire public, regardless of financial status.

"This season, the YMCA, a recipient of United Fund assistance, has carried on a very extensive mail advertising campaign throughout the city, stating that it teaches dancing at non-profit prices, which are actually higher rates than some professional dancing teachers consider a fair price.

"One of the greatest expenses of a private school of dancing is advertising. Newspapers do not honor private schools with space for schedules, new programs, etc. Usually, only expensive display ads are available. Although 95 per cent of all dance programs are for a benefit or charitable cause, private dance schools rarely have pictures published. Still, the YMCA and NORD (New Orleans recreation department) have received much free newspaper publicity in regard to class schedules and programs offered by them."

Although the following article opposes the editorial stand taken by this magazine on the subject of free, or cut rate dance lessons offered by tax supported institutions, the editors nevertheless feel that Dance Digest readers are entitled to read both sides of any controversial matter. In some small measure, this too, is Democracy in action.—The Editors.

A POINT OF VIEW ON DANCE INSTRUCTION BY TAX-EXEMPT INSTITUTIONS

I have been reading the pros and cons of what is termed direct competition by the government against free enterprise in the dance busi-

ness. (Dance Digest, Aug./Sept. 1961 p. 30) Other articles and letters have been contributed in previous issues and your Editorial note promises more on the subject. The government side is symbolized by tax-exempt institutions, such as the YMCA - YWCA etc. and public schools. Free enterprise is represented presumably by the privately owned dance schools.

This definition is itself open to argumentation since it completely ignores those cases where the so-called tax-exempt side utilizes and pays for the services of accredited independent dance instructors or dance teachers drawn from and in cooperation with privately owned schools. On the other hand, from the private enterprise side there is the phenomenon of free dance courses sponsored by most ballroom operators. These courses are included with the price of admission. Concrete reality does not correspond to the hard and fast definitions.

In the above-mentioned issue of your publication, a local situation in Seattle, Washington was cited. Here, it seems, the public school facility was being used to advertise a *competitive private program* not sponsored by the school itself as part of the school curriculum. Some local teachers formed a Dance Teaachers Council (DTC) and protested to the proper authorities. That "the whole incident was discussed and settled within a matter of forty minutes" (Ibid. ltr. of Frances Medley pp. 30/31) would seem to point to an inadvertant error by the school which was freely acknowledged by their representative and promptly corrected, thanks to the alertness of the DTC. Be that as it may, it is quite another thing to generalize this local situation and make it apply to the trend in the U.S. as a whole. In this and other issues of your publication, the stand is taken that the YMCA and other sundry institutions sponsoring dance programs are endanger free enterprise in the dance profession to the detriment of the rights and livelihood of dance professionals.

I feel uniquely qualified to discuss this subject. First as an accredited independent dance instructor, and second because I have had dealings with some of the organizations mentioned. Also, I have had first hand experience both in New York and California, two extremes, geographically speaking, and restrict myself to the field of Ballroom Dancing.

—*Arthur Burton*

Accredited Member: Dance Educators of America (U.S.); Imperial Society of T.D. (England).

(To be concluded next issue.)

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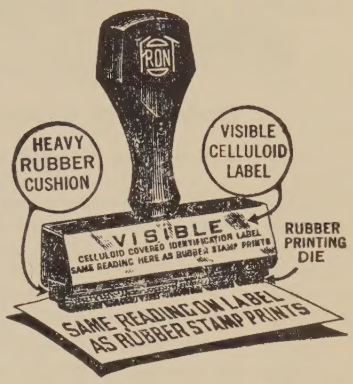
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